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ABSTRACT

These instructional objectives, written by Charles Mitchell, have been selected from materials used at Golden West College (California). These objectives are offered simply as samples that may be used where they correspond to the skills, abilities, and attitudes instructors want their students to acquire. These objectives may also serve as models for assisting instructors to translate their courses into specific measurable terms. For other objectives in related courses see: ED 033 682 (Beginning Acting); and ED 049 736 (Acting Fundamentals). (MB)

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# Instructional Objectives for Junior College Courses in Theater Arts: Advanced Acting; Interpretation for Actors; Introduction to Stagecraft

Theater Arts 2B: Advanced Acting
Theater Arts 3: Oral Interpretation for Actors
Theater Arts 27: Introduction to Stagecraft
Instructor: Charles Mitchell
Golden West College
Huntington Beach, California

JC 720 217

UNIVERSITY OF CALIF.
LOS ANGELES

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CLEARINGHOUSE FOR
JUNIOR COLLEGE
INFORMATION

Leslie Purdy, Compiler
ERIC Clearinghouse for Junior Colleges

1972

THEATRE ARTS 2B

Advanced Acting

Charles Mitchell

Golden West College

I. General Information
Course Name: Advanced Acting
Course Title: Theatre Arts 2B
Units Allowed: 3
Hours
Transfers to: All California State Colleges and branches of the University of California
Division Counselor: Mary Wise
Instructor's Office Hours:

II. Course Goal: The student will be able to perform satisfactorily poetic drama, comedy, and tragedy before an outside audience.

III. Grades: The course will be divided into several areas of study with a number of points provided for each area. Within each area there may be sub-areas with points allowed for each one. For example, one scene is worth five points, three scenes fifteen points. Throughout the syllabus the point value of each assignment is noted next to the objective.

| | | |
|---|---|---|
| Tests (dramatic theory, poetic drama) | 6-5 | 11 |
| Scene performance | 5-5-5 | 15 |
| Scene analysis, character biography | 2-2-2 | |
| | 2-2-2 | 12 |
| Play criticism | 3-3-3 | 9 |
| Lecture | | 5 |
| Class exercises | | 5 |
| Final scene, performance and criticism | | 30 |

To receive a grade of C the student must accumulate 60 points. To receive a grade of B a student must accumulate 70 points, and to receive a grade of A he must earn 80 points. In objectives the student will receive full credit when he has reached the minimum level of competence for that assignment.

IV. Media:
Comedy: Plays, Theory and Criticism, Marvin Feldheim, ed., Harcourt, Brace and World, 1963.
Tragedy: Plays, Theory and Cricitism, Richard Levin, ed., Harcourt, Brace and World, 1962.
Records: (in library) Oedipus Rex, King Lear

V. Glossary:
Tragedy--A good man suffers because of a flaw in his character that events magnify.
Comedy--Bumbling characters fail in life's endeavors until all ends happily.
Poetic Drama--Drama that uses consistent rhythm in dialogue.
Projection--The process of communication with an audience.
Rhythm--The movement of beats in a drama.
Beat--A complete action of dialogue or gesture.

## UNIT I--The Actor's Ability to Criticize

It is vitally important that actor's not only have the ability to criticize the acting of others, but also be able to refer to critical essays on the subject of acting. In this regard it is necessary for the student to view acting in four college presentations (films, plays) and to read at least one critical essay during the course of the semester and then share his findings with his fellow actors. Also, it is imperative that the student understand the use of the terms, tragedy and comedy, if he is to be able to act in these vehicles.

Goal: 1. The student shall understand the meaning of the terms tragedy and comedy.

Objective:

1. Given ten multiple choice questions concerning Aristotle's definition of tragedy, the student in class without notes will answer seven of ten correctly. 1

2. The student will be able to write Aristotle's definition of tragedy in class without notes. 1

3. In class, without notes, the student will list three ways in which Shakespearean tragedy differs from Aristotlean tragedy. 1

4. Given a set of ten play characteristics the student will note whether they refer to comedy or tragedy. Minimum credit--8 out of 10. Example: fast tempo--comedy. 1

5. Given five multiple choice questions about comedy the student will answer four of the five correctly. Example: Congreve feels that the best comedy concerns 1) wit 2) humor 3) affectation 4) physical defect.

Goal: 2. The student will have an introduction to critical analysis of essays in tragedy and comedy.

Objective:

1. Given an essay from his texts, the student, outside of class, will read and prepare a succinct five minute report on it to be given to the class. The student will be judged on 1) a correct interpretation of the essay, 2) clarity of expression, 3) completeness of effort. For minimum credit the student must capture the essence of the article and communicate it to his audience. The student will have an opportunity to repeat the assignment if he fails.

## UNIT II--Acting in Poetic Drama

In almost all classical plays a sizable part of the actor's repertoire is in verse. Therefore, it behooves the actor who wishes to thoroughly learn his craft to know how to handle poetic dialogue. Acting in poetic drama requires both an understanding of the fundamentals of acting--hopefully acquired in Theatre Arts 2A--and an ability to handle language so that it is clear and understandable while being pleasant.

Three concepts are important in learning to speak verse:

1) a slower style must be acquired so that the actor speaks slower and more distinctly than in live.
2) an ability to articulate every syllable for maximum aesthetic effect.
3) an ability to change and build dialogue.

Goal: 1. The student will understand, and be able to use, the international phonetic alphabet.

Objective: 1. Given ten sentences written in the code of the I.P.A., the student, in class with notes, will be able to transpose eight of ten correctly. 1

2. Given ten words written in English, the student, in class with notes, will transpose eight successfully into phonetics. 1

3. Given ten sentences written in English, the student, in class with notes, will transpose eight of the ten into phonetics with no more than two errors per sentence. 7

4. Given a poetic passage the student will be able orally in class to pronounce the proper syllables. No more than one error per line will be allowed for minimum credit. 1

Goal: 2. The student will be able to identify types of meter and apply meter style to a poetic passage.

Objective: 1. Given five excerpts from poetic passages, the student, in class with notes, will be able to identify successfully the type of meter in four of the five. Example: Rhymed Doggerel 1

2. Given an excerpt from a poetic passage, the student will be able to orally show the rhythm of the meter. No more than one error per line will be allowed for minimum credit. Example: stressed and unstressed syllables will be present. 1

Goal: 3. The student will be able to apply the "slow motion" concept to poetic speech.

Objective: 1. Given a poetic passage the student will be able, in class, to pronounce the words slowly enough to be intelligible. Every syllable must be sounded. No more than one unspoken syllable per line will be allowed for minimum credit. 1

Goal: 5. The student will be able to relate characterization and scene analysis to his assigned scene.

Objective: 1. Given a character from an assigned scene, the student will prepare outside of class, after reading the assignment, a character biography (at least 200 words). The following areas of study should be included:
1) physical characteristics of character
2) social nature
3) psychological nature
4) ethical nature.
The student will be judged on the completeness of his effort, his clarity of expression, and the credibility of his thinking in relation to the play. 2

2. Given an assigned scene, outside of class the student will make a scene analysis of it including:
a) sense perceptions
b) character's mannerisms
c) emotions listed
d) words emphasized
e) builds noted
f) projection gestures.
It is suggested that the student triple space the dialogue, use wide margins, and indicate the above in the margins or between the lines. The student will be judged on the completeness of his effort, his ability to use his imagination, and the credibility of his thoughts in relation to the playwright. If his work is not accepted after a conference with the instructor, the student will be able to repeat the assignment. 2

Goal: 6. The student will be able to perform a scene containing poetic speech.

Objective: 1. Given a ten minute scene, the student will rehearse it and present it before the class. (The scene will be the same one used in the above assignment.) The student will be judged on his ability to use 1) interaction, 2) characterization, 3) emotion, 4) projection and rhythm in acting. Also the student will show his ability to handle poetic speech and the information covered in the unit. The scene will be performed twice, after the first performance the instructor will offer suggestions for improvement. The student's scene will be accepted when he has shown that he was able to incorporate approximately eighty per cent of the suggested improvements into his scene. 5

Goal: 7. The student will show an ability to use critical analysis in relation to a full length play.

Objective: 1. The student will read the play from which his scene was chosen and criticize according to Form C in the appendix [Form C has been omitted]. The student will be judged on the completeness of his expression, the clarity of his expression, and the credibility of his responses. The student will answer at least 80 per cent of the items satisfactorily. 3

Media: Sophocles, Oedipus Rex
William Shakespeare, Twelfth Night

## UNIT III--Acting in Tragedy

Acting in classical tragedy does require some special abilities, but mainly the ability to feel and project great emotion. Also, in tragedy characters tend to be more universal than specific, and the rhythm of the play must be pleasant. Further, the interaction is realistic rather than stylized or over-done, and movement is restricted to emphasis placed on language and emotion.

Goal: 1. The student will be able to understand the importance of emotion, character, interaction, and rhythm to tragedy.

Objective: 1. Given a scene and character from a play, the student will, outside of class, study the scene and note the emotion felt in each line of dialogue. Long speeches shall be divided into several emotional breaks. It is suggested that the student triple space dialogue and write emotions in the right hand margin. The student will be judged on the completeness of his effort and the credibility of his responses. At least seventy per cent of the responses must be credible for minimum credit. 1

2. Using the same character as above, the student will write a character biography. The same criteria for evaluation apply as in the similar assignment in the last unit. 3

3. The student will note in his analysis (as above) character traits in the right hand margin. 1

4. The student will write sense perceptions in the left hand column of his scene analysis.

5. Given the above scene, the student will plot out the rhythm over the dialogue in the form. He will note pauses with a single line / and long pauses with a double line //. Also noted will be slow, medium and quickly spoken passages as well as soft, medium, and loud passages. Movement will be noted in the right hand margin. The same criteria for evaluation as above will be applied.

Goal: 2. The student will show a continuing knowledge of play analysis.

Objective: 1. The student will criticize the play he has been assigned as in the previous unit.

Goal: 3. The student will be able to perform a scene containing tragedy.

Objective: 1. The student will perform the scene already assigned after sufficient rehearsal time. The student will be judged on his ability to understand the following about tragedy.
a) He will be able to use great emotion.
b) Character will be universal rather than specific.
c) Interaction will be realistic.
d) Movement will be pleasant and generally slow.
e) Rhythm will be pleasant.
For minimum credit the student will be asked to show competence in at least four of the above areas. The student will be able to do the assignment again if not acceptable.

Media: William Shakespeare, Othello
Henrik Ibsen, Ghosts

## UNIT IV--Acting in Comedy

Acting in comedy is decidedly different from acting in tragedy. Here are some basic differences.

1. In comedy interaction is over-played, not so in tragedy.
2. In comedy character is over-played to the point of being eccentric.
3. In comedy emotion is either greatly over-played or under-played, almost never being realistic.
4. Much more importance is placed on the actors' rhythm and movement in comedy.
5. In comedy the tempo and pace is rapid and eventful.

Goal: 1. The student will be able to apply the principles used in the previous unit, but change their emphasis to suit comedy.

Objective: 1. Given a one minute scene the student will over-play character and emotion as well as project gestures to the point of absurdity. Minimum credit will be the completion of the assignment. 1

2. As in previous units the student will prepare a scene analysis noting
   a) sense perception.
   b) eccentric character mannerisms.
   c) the emotions noted.
   d) words and thoughts to be projected.
   e) his ability to use comedic rhythm.
   The student will be judged on his ability to apply the above principles to comedy, the completeness of his effort, the clarity of his expression, and the credibility of his responses. 2

3. Outside of class the student will write a character biography. 2

Goal: 2. The student will be able to perform a scene showing comedy.

Objective: 1. Given a ten minute scene, the student will prepare, rehearse, and present it before an audience. The student will be judged on the completeness of his efforts and his ability to apply the following to a comedy scene.
   a) over-played interaction.
   b) over or under-played emotion.
   c) eccentric characterization.
   d) fast tempo and rhythm.
   e) extensive body projection.
   The student must show evidence of at least four of the above for minimum credit. 5

Goal: 3. The student will show a continuing knowledge of play analysis.

Objective: 1. Outside of class the student will criticize his assigned play as previously noted.

Media: Moliere, The Misanthrope
Oscar Wilde, The Importance of Being Earnest

## UNIT V--The Summing Up

Finally, the student must be able to demonstrate what he has learned in a practical acting situation. He must show his grasp of poetic drama, tragedy, and comedy. The student will prepare a final scene, with only faculty advice rather than direction; thus, he will draw on his knowledge and on information presented througout the course.

Goal: 1. The student will be able to perform poetic drama, comedy, and tragedy.

Objective: 1. The student, with another student, will choose a fifteen minute scene in poetic drama, comedy, or tragedy. He will do the following with regard to the scene:
a) write a character biography
b) write a complete scene analysis
c) rehearse the scene thoroughly
d) present it first before the instructor for approval.
e) if approved, present it before an outside audience.

The student will be judged on:
a) his ability to handle interaction, character, emotion, projection, and rhythm.
b) his ability to handle poetic drama.
c) his knowledge and understanding of tragedy or comedy and its application to the scene.

Minimum acceptance levels will be determined by the instructor before the scene is cleared for final presentation. The student may be assured that once his scene has been passed minimum credit will be assigned on merely the completion of the assignment. 30

THEATER ARTS 3

Oral Interpretation for Actors

Charles Mitchell

## NOTES ON THE COURSE

I. End of Course Goals

A. The student will improve his stage diction and theatre speech.

B. He will also have an understanding of the speech process and how it applies to him.

C. The student will speak sufficiently well to perform in college productions.

D. The student will understand methods of interpreting dramatice literature and be able to the communicate the literature to an audience.

II. The long range goals

A. The student's speech will be an example to those who watch him perform in the future.

B. The student will continue to improve his theater speech after the course is concluded.

A course in theater speech and stage diction has practical importance to the student of theater, for he must speak well enough to be heard and understood by his audience. His voice much also be pleasant, and he must have the ability to emphasize the playwright's meaning. Only after mastering this basic technique of theater can a student expect to fully communicate to an audience.

Major Assignments

1. There will be two tests from class lectures, taped lectures, and the textbook, Speech for the Stage. One test at midterm will cover units 1-5; a final test will cover units 6-9.

2. There will be five oral presentations.
   a. Dramatic poem 2-4 minutes.
   b. Monologue from play 2-4 minutes.
   c. Shakespearean monologue 2-4 minutes.
   d. Dialect monologue 1-2 minutes.
   e. Final scene-two actors 5-7 minutes.

3. There will be two assignment grades for attendance and minor daily assignments. There will be one assignment grade for each half semester.

Grades--All grades are pass-fail.

| | |
|---|---|
| Two tests (midterm and final 70% correct) | 2 assignment grades |
| Dramatic poem 2-4 minutes | 1 |
| Monologue 2-4 minutes | 1 |
| Shakespearean monologue 2-4 minutes | 1 |
| Dialect 1-2 minutes | 1 |
| Attendance and Exercises Quarter 1 & 2 | 2 |
| Final Project 5-7 minutes | 2 |
| | 10 assignment grades |

For an A a student must complete 10 assignments.

For a B a student must complete 9 assignments.

For a C a student must complete 7 assignments.

Units of Study

| | | |
|---|---|---|
| Unit I | Introduction | 1 week |
| Unit II | Breath Control | 2 weeks |
| Unit III | Tone Production | 1 week |
| Unit IV | Articulation | 3 weeks |
| Unit V | Projecting the Role | 3 weeks |
| Unit VI | Reading Verse | |
| Unit VII | Rhythm | |
| Unit VIII | Dialects | 3 weeks |
| Unit IX | Final Project | 2 weeks |

## MEDIA

Required Reading:
Speech for the Stage, Machlin, Evangeline
New York: Theater Arts Books, 1969

Required Audio Tapes:

| | |
|---|---|
| The Path of Speech | Tape lecture #1 |
| Actors and Diction | Tape lecture #2 |
| Phonetics | Tape lecture #3 |

Recommended Reading:
(The student may wish to read from these books for further reference.)

Blunt, Jerry - The Composite Art of Acting "Part III - The voice."
New York: The Macmillan Company.

Hanely, Theodore D., Thurman L., Wayne - Developing Vocal Skills
New York: Holt, Rinehart and Winston, 1962.

Hibbitt, George and Norman, Richard, Guide To Speech Training.
New York: The Ronald Press Company, 1964.

Holland, Jack, Sessions, Virgil, Oral Interpertation Drill Book.
Boston: Holbrook Press, 1968.

Lynch, Gladys E. and Crain, Harold C. - Projects in Oral Interpertation,
"Part II - Projects in Voice."
New York: Henry Holt and Company, 1959.

Herman, Lewis - Manual of Foreign Dialects
New York: Ziff Davis Publishing Company, 1943.

## GLOSSARY

Articulation - The act of forming sounds from vocal tone and breathe in the mouth area.

Articulators - The areas that cause articulation. They are the soft palate, nasal passage, lower jaw, tongue, hard palate, teeth and lips.

Consonents - Are much weaker in strength, tone and length than vowels, and the articulators are considerably more active. While the vowels are the music of our language, the consonents are the understanding.

Diaphram - Muscle in the abdomen that is primarily responsible for breath control.

Diction - The articulation and pronunciation of words in a proper manner as determined by poetic standards.

Larynx - The voice box--which contains the vocal cords that makes the sound of speech.

Node- Small bumps that appear on the vocal cords when the Larynx is used improperly to get volume.

Pharynx - Throat cavity used for resonation.

Phonation - The echoing of our voice in the cavities of the head and throat. These cavities cause the voice to be made lower, mellower, and louder.

Phoneme - The techincal name for speech sounds.

Pitch - The high or low of the voice on a musical scale.

Pronunciation- The forming of sounds in vocal words that can be understood by the society in which an individual lives.

Rate - How fast or slow we speak. Rate can be determined by the number of words per minute we speak.

Resonation - The echoing of our voice in the cavities of the head and throat. These cavities cause the voice to be made lower, mellower, and louder.

Syllable - A complete movement of the articulators either forward or backward.

Unvoiced sounds- Sounds that are created without the use of the vocal cords.

GLOSSARY (continued)

Vocal cords - Shelves of muscle and tissue that when activated give off the voice sound.

Voice Quality- The nature of each individuals voice and includes; volume, pitch, and resonance.

Voiced sounds - Sounds where the vocal cords are used.

Volume - In speech, it is the loudness or softness of the voice.

Vowels - In the vocal word, vowels are the sounds that are stronger, longer stressed, and have clearer tone. The articulators move little in the forming of vowels, which should be considered the music of our speech.

Vowel Diagram- Diagram which shows the location of vowels in the mouth and the placement of the lips when forming those sounds.

## Unit I

## Introduction--The Speech Process

Acting is generally composed of two parts, speech and pantomime, and while these parts are almost always integrated on the stage, it is sometimes helpful to study each separately and in this way to improve the effectiveness of both. The purpose of this course is to isolate the voice, to study how it works, and to develop it so that it will be an effective asset to your performance.

We can all speak. It is a daily function that some of us do more than others and some do more effectively than others. But just as the theater does not duplicate life in its plays but demands a heightened experience, the voice for the stage must not be as ordinary as the speech we use in daily life. The theater voice must have clarity and strength not only to carry meaning in a large theater but also to awaken the audience and to control their interest for over two hours time. The voice must be pleasant too, and that is often difficult to accomplish if we have not been born with a particularly pleasant voice. It is the purpose of this course to expand the potential of the voice, to make it capable of being strong, pleasant, and clearly understood.

The first step in this learning process if to understand the speech mechanism, for if we know how our voices work, we will be better able to improve them. This unit will cover lectures on the speech process both in class and on

tape, and it is essential that you reach some understanding of the speech process before you progress to further units.

Goal: I. The speech student should understand the speech process before he can improve it.

Objective: 1. The student in class without notes will answer eight of ten multiple choice questions concerning the Path of Speech. His sources will be taped lecture #1, "The Path of Speech," class lecture notes, and the text, Chapter One. (Example: "Nodes" are formed during ) respiration b) phonation c) resonation d) articulation.) Quiz #1.

2.. Given a list of ten matching questions, the student, in class without notes, will match the name of a speech activity with its definition. Seven of ten must be answered correctly. His sources are the same as in Objective 1. (Example: Phonation--The forming of sounds in the vocal cords.) Quiz #1.

3. In approximately 100 words the student will write a short essay tracing the path of speech from its origination to conclusion. For acceptance the essay must accurately define and explain three of the four steps in the path of speech. (Quiz #1) Source: taped lecture #1.

Goal: II. An understanding of his deficiencies is necessary if an actor is to learn to improve his speech.

Objective: 1. Outside of class the student will write a short essay (100 words) listing what he considers to be deficiencies in his theater speech. (Example: poor volume, bad articulation, etc.) Minimum acceptance level: completion of the assignment.

2.. Outside of class the student will prepare a three minute poem that he will read in class. The choice of material is his. From this reading the instructor will determine the actor's voice deficiencies. Minimum acceptance level: completion of the assignment.

Unit I: Media

I. Text
Speech for the Stage, Chapters 1-4, pp. 1-36.

II. Taped lecture #1, "The Path of Speech."

Recommended Reading

Rizzo, The Voice as a Musical Instrument, Chapter 1.

Thurman, Developing Vocal Skills, Chapter 3, "The Vocal Mechanism."

## Unit II

## Breath Control

The actor must be heard. In a small theater this necessity creates few problems, but a larger theater where the last row may be three hundred feet from the actor requires training if the actor is to be heard. Normally we do not speak to people who are at a distance from us, or when we do we tend to shout. On the stage we cannot shout but must make our voices as natural as possible. How is this done? We increase our volume in the theater by controlling our breathing, but unnaturally forcing our lungs to expel more air than normal, causing sound to be made louder and to be carried much farther to the audience. This is not as easy as it seems, for it requires that we have absolute control over our breathing--to be able to take air in faster, to hold it longer, and to expel it faster, all while saying the playwright's lines. The purpose of this unit then is to aid the student in breath control so that he may increase his volume.

One of the keys to good speech is relaxation. It is difficult to control our functions if we are tense and nervous. The first step then in achieving greater volume is the ability to relax our bodies and then to make them function on demand.

Goal: I. The student should understand the process of respiration and how it aids in the speech process.

Objective: 1. In class without notes, the student will write a short (50 words) essay describing the process of respiration, including the action of the diaphragm and discussing how we achieve volume. For credit the student must demonstrate that he understands the role of respiration in speech. (Quiz #1)

Goal: II. The actor will show continued improvement in breath control.

Objective. 1. In class the actor will demonstrate proper stage breathing. It is a simple process letting in air to fill the lungs quickly and expelling it rapidly. Minimum acceptance level: completion of the assignment.

2. The student will complete 80% of the class exercises in breath control.

3. In class with preparation the actor will read one line of script demonstrating his ability to show fine levels of volume without strain to his voice. The lowest level of volume must be adequately loud to be heard in the rear of the theater, and he will progress from there. For credit the student must complete the assignment.

Unit II: Media

I. Text
Speech for the Stage, Chapters 5-6, pp. 37-67.

Recommended Reading

Rizzo, The Voice as a Musical Instrument, Chapter 2.

Lynch and Crain, Projects in Oral Interpretation, Part II, "Project in Breathing."

Unit III

## Tone Production

Tone is made up of four characteristics, strength, quality, time, and pitch, and in this unit we will apply these to the voice.

Strength is the loudness and softness of our voices. It also applies to the fullness of our sound. Are our voices high and piping or full--backed by sufficient amounts of air from the lungs.

Quality is that element of a tone that distinguishes it from any other tone. If the middle C note on both a piano and a harpsichord were sounded with exactly the same degree of strength and in exactly the same amount of time, the listener could easily distinguish between the two tones. This is due to a difference in quality. It is principally the element of quality or timbre that permits you to recognize the voices of your friends and allows them to recognize yours. Quality is produced by the reverberation of vocal tone in the resonators, the nature of which is determined by the size and shape of the chambers through which the sound waves pass. Types of quality are:

Orotund--a rich, full voice with pleasing tone. The actor uses this quality.

Normal--used in normal speech, it is not unattractive but is too weak for the stage.

Oral--a thin, flat sound that is made in the front of the mouth without much resonation.

Nasal--excessive use of resonation in the nasal passage, very often found in normal speech.

Gutteral--excessive resonation in the throat.

Aspirate--excessive breathiness, more air is let out than is vocal tone to accompany it.

Time (rate) refers to the speed with which we speak. This is determined by the rate of words uttered per minute. Time can be controlled in two ways. The first is by controlling the speed with which we say words; the second by changing the length of pauses between words. Effective stage speed demands that the rate be between 120 and 150 words per minute.

Pitch is the highness or lowness of our tone on a musical scale. It is essential that we vary in pitch and not speak with a monotone.

The purpose of this unit is to aid the communicability of the actor's voice and to make his tone more pleasant to the audience's ear.

Goal: I. The actor should understand speech terminology and processes relating to tone production.

Objective: 1. In class without notes the student will define four of five speech terms relating to tone production. (Example: Rate--the speed with which we speak.) Quiz #2

2. In a short essay (50 words) the student will explain how voice quality can be improved. The answer should include steps to be taken to improve resonation. For credit the student must satisfactorily demonstrate his understanding of how quality may be improved. Quiz #2.

Goal: II. The actor should show continued improvement in his tone production.

Objective: 1. The student will be expected to complete satisfactorily at least 80% of the vocal exercises in this unit.

2. Using the poem he read at the conclusion of Unit I, the student will read it again so that the instructor may note deficiencies in vocal tone and comment on his improvement. Minimum acceptance level: completion of the assignment.

Unit III: Media

I. Text
Speech for the Stage, Chapter 7 , pp. 67-88, "Vocal Tone."

Recommended Reading

Benedetti, The Actor at Work, Lesson 10, "Vocal Melody."

## Unit IV

## Articulation

Probably the actor's most difficult is to learn to speak clearly and distinctly. Good articulation is often difficult to learn because the actor many times has been speaking his entire life with slurred speech and to change means to relearn the process. Old habits of sloppy speech keep getting in the way, and the actor is required not only to concentrate on his theater speech but also on his everyday speech as well.

The first step in learning to speak more distinctly is to understand the articulation process, to break down the sounds of language, analyze them and reassemble them in a proper way. The purpose of phonetics is to understand the sounds of speech individually so that when when the sounds are blended to form vocal words they are clearer and more easily understood.

It is helpful for the actor to learn the language of sounds; these are the phonetic symbols. Just as a person needs to know the written alphabet before he can learn to write, an actor should know the spoken alphabet before he learns to speak.

Goal: I. The actor should understand the International Phonetic Alphabet and its application to articulation.

Objective: 1. Given ten sentences the student in class with notes will transcribe them into phonetics. Five will be in phonetics and the student will write them in English; five will be in English, and he will be expected to write them in phonetics. The student may have no more then ten errors. Quiz #2.

2. Given five matching questions, the student in class with notes will match a sound with its vocal cord action. Four of five need to be answered correctly for minimum credit. (Example: p--unvoiced.) Quiz #2.

3. In class with notes the student will explain and give the purpose of the vowel diagram. The brief essay should be of approximately 50 words. I would expect the student to understand vocal placement and lip positioning as applied to the diagram. Quiz #2.

4. Given five multiple syllabled words the student in class with notes will break at least four down correctly into syllables and designate whether they are stressed or unstressed.. Quiz #2.

5. Given five matching questions tne student in class without notes will match at least four consonant sounds with a word used to describe it. (Example: p--plosive.) Quiz #2.

6. The student in class will write a short essay (100 words) explaining how he can best work to improve his articulation. Minimum credit: completion of the assignment.

Goal: II. The actor will show continued improvement in his articulation.

Objective: 1. The student will complete sucessfully at least 80% of class exercises in articulation.

2. Using the same poem as in previous units, the student will read the poem,so that the instructor may evaluate his articulation deficiencies and note his improvement. Minimum credit is completion of the assignment.

3. The actor will listen to the tape, "Actors and Diction" in the multi-media center and write a fifty word reaction to the quality of speech shown by the actors. Minimum acceptance level: completion of the assignment.

Unit IV: Media

I. Text
Speech for the Stage, Chapter 8, "Articulation and the Phonetic Alphabet," pp. 89-132.

II. Taped Lectures
Tape II and III, "Phonetics."
Tape IV, "Speech Examples."

Recommended Reading

Hibbit, Norman, Guide to Speech Training.

Rizzo, The Voice as a Musical Instrument, Chapters 3 and 4, "Articulation."

## Unit V

## Projecting the Role

In the oral interpretation of dramatic literature several acting qualities also need to be projected to the audience. These are:

Interaction--The actor must deliver the selection as naturally as possible, not woodenly. In oral interpretation does not need to emphasize the following as much as he does in acting, but for the sake of interaction these qualities must be used.

1. Sense--What does the character see, feel, hear, taste, and smell during the selection.
2. What sense memories are glimpsed by the actor?
3. Are the character's words the same as his thoughts? Often people say things they do not believe.
4. What is the motiviation of the character's statements?
5. What are the points of interaction in the selection? At what point do new ideas come to the speaker?
6. What gestures, both facial and hand, should accompany the selection?
7. What key words represent the thoughts of the character? This is called emphasis, and key words should be underlined. Major emphasis has two lines under the word; minor emphasis has one line.

Character--What do you understand about the character that could be projected to the audience? The following areas should be shown.

1. Physical--age, size, appearance.
2. Social--education, family, status, financial background, and regional origin.
3. Psychological--emotional problems and moral attitudes.

Emotion--What emotions are represented during the presentations? Possible emotions are:

| Pleasant emotions | Unpleasant emotions |
|---|---|
| Giddyness | Fear |
| Happiness | Anger |
| Love | Saddness |
| Passion | Revulsion |

Goal: I. The student will show his understanding of and ability to apply interaction techniques.

Objective: 1. Given a sample monologue the student will apply these interaction techniques successfully.
a. motivation
b. emphasis
c. point of interaction
d. sense and sense memory
e. gestures of communication
f. real thoughts
Minimum acceptance level: Completion of all areas, four of six must be applied properly and thoroughly.

Goal: II. The student will be able to project interaction, character, and emotion to the audience.

Objective: 1. The student will choose a monologue of 2-4 minutes length from a suggested list and will type it with triple spacing. The student will then
a. Underline key words, major emphasis with a double line, minor emphasis with a single line.
b. Show real thoughts above the lines.
c. Write in motivation for the character.
d. Write in sense impressions and sense memories in the left margin.
e. Mark point of interaction with parenthesis. ( )
f. Show gestures at L side of page.
g. Write character traits at the R side.
h. Write in emotions at R side.
Minimum acceptance level is completion of the assignment showing all areas of concern.

2. Using the same monologue the student will give an oral presentation in class. He will be able to demonstrate in his performance the use of all of the above techniques. The student will be evaluated on his abilities to complete ten objectives. If he is successful with

each objective he will receive credit. There are ten objectives and thus ten possible points. These will be added to his accumulated total.

Unit V: Media

1. Text
   Speech for the Stage, Chapter 9, Variety in Speech, pp. 133,-164.

Recommended Reading

Benedetti, The Actor at Work, Lesson 11, "Analyzing the Speech."

## Unit VI

## Interpreting Verse

I. To qualify as verse literature must show at least one of the following three qualities:

1. Rhyme
2. Measured line
3. Broken line

Dramatic verse deals with only the first two.

II. Verse has three appeals.

1. Narrative--tells a story or communicates information.
2. Music--Sounds are pleasantly contrasted.
3. Imagery--Frequent images are brought to the mind of the audience.

III. Types of verse.

1. Free verse--no equal accented sounds, but has equal lines.
2. Accent verse--definite number of accented sounds, but varying numbers of unaccented sounds.
3. Metric verse--definite rhythm of stressed and unstressed sounds.
   a) Iambic--unstressed, stressed in a foot
   b) Trochaic--stressed, unstressed in a foot
   c) Anapestic--unstressed, unstressed, stressed in a foot
   d) Dactylic--stressed, unstressed, unstressed in a foot

IV. Shapespearian verse.

The verse of Shakespeare is iambic pentameter; thus, it has ten beats per line. The actor must be careful to highlight meter while not losing the meaning of the selection.

Goal: I. The actor will understand the use of verse in drama.

Objective: 1. Given six verse selections the student will identify five of six correctly as to type of verse and meter.

2. The actor will select a monologue from Shakespeare (2-4 minutes). In a prepared paper the actor will:

a. arrange the monologue on paper as before. (triple spaced, etc.)
b. include all elements of interaction, character, and emotion.
c. note all elements and changes of rhythm.
d. highlight stressed and unstressed sounds.
e. note imagery use on every line in parentheses.

Goal: II. The actor will be able to demonstrate rhythm and use of verse in a performance situation.

Objective: 1. Using the prepared Shakespearean monologue, the student will deliver it to the class. The student will show evidence of learning in the following areas.
a) general rules of interpretation.
b) correct use of volume, pitch, resonance, and articulation.
c) evidence of interaction, character, and emotion.
d) the use of rhythm, selectivity, pleasantness, deliberateness.
e) the proper presentation of verse.
For credit the student must achieve seven of ten objective areas correctly.

Unit VI: Media

1. Text
   Speech for the Stage, Chapter 10, "The Speaking of Shakespeare," pp. 165-187.

Recommended Reading

Benedetti, The Actor at Work, Lesson 9, "Rhythm."

## Unit VII

### Using Rhythm

Rhythm is the movement and flow of a work of art. In literature rhythm is determined by the length of words, length of sentences, inclusions of commas, and other sentence breaks. When literature is interpreted orally, rhythm is further influenced by changes in volume, rate, inflexion, pitch, and emotion.

General Rules about Rhythm

1. Rhythm should be pleasant. No matter how justified, an audience will not stand unpleasant mannerisms for any length of time. Harsh voices, too rapid gestures, unattractive mugging only serve to alienate an audience.
2. Rhythm should be meaningful. Nothing should be done merely for effect, but instead each tone and gesture should have meaning in relation to the selection.
3. Rhythm should be selective. Actors have a great tendency to overdo rhythm. Why use three gestures when one will serve to communicate the meaning?
4. Rhythm should be variable. Most good literature changes in relation to volume, rate, and emotion. It is incumbent on the actor to emphasize and highlight these changes.
5. Rhythm should be deliberate. Speech and gestures must be more carefully presented than in real life in order to make communication always possible. Too rapid or inconclusive a gesture or speech tends to confuse an audience not to heighten communication.

Rhythm may be divided into four parts.

| Rate | Volume | Pitch | Emotion |
|---|---|---|---|
| Slow | Soft | High | Slight |
| Medium | Normal | Normal | Normal |
| Fast | Loud | Low | Intense |

By altering each of the above components different rhythmic effects can be achieved. For example, soft volume, slow rate, low pitch, and intense anger would show a different person than one who had loud volume, fast rate, high pitch, normal emotion.

Goal: I. The student will understand rhythm in relation to dramatic performance.

Objective: 1. Given a series of six exercises in rhythm, (changing volume, etc.) the student will complete five of the six satisfactorily.

2. Using the previous monologue assignment, the student will make these notations for rhythm.
   a. Put parentheses around the most important or climactic line or lines in the selection.
   b. Place a straight line separation between words where the student feels there should be a pause. Two lines represents a long pause.
   c. Note whether the lines should be delivered with a slow, normal, or fast rate.
   d. Note whether the volume is soft, normal, or loud.
   e. Note the pitch level--low, normal, or high.
   f. Note intensity of emotion--slight, moderate, intense.
   g. Show how these elements change during the selection.

   The student will be able to use all of the above techniques properly for credit.

3. Using the above monologue, the instructor will arbitrarily impose elements of rhythm. (Example: The opening lines should have loud volume, low pitch, fast rate, slight emotion.) Acceptance is completion of the assignment.

Unit VII: Media

I. Text
Speech for the Stage, Chapter 10, "The Speaking of Shakespeare," pp. 165-187.

Recommended Reading

Benedetti, The Actor at Work, Lesson 9,"Rhythm."

Unit VIII

Use of Dialects

The actor is often called upon to use dialect on the stage. These may be regional dialects of the English language or the English spoken by someone whose native language is of foreign origin. While there is not time to explore all these areas the student should have a knowledge of dialects in general and a working knowledge of one dialect.

General rules about Dialects.

1. In most dialects the vowels are the most frequently changed. The change usually is not drastic but is minor, substituting the vowel with another next to it on the vowel diagram. Dialects also tend to dipthongize some vowels and tend to ignore the correct pronunciation of some dipthongs.

2. Consonants are rarely changed in a major way, but instead sounds are substituted that use the same letter. For example, ship becomes sip; think, tink. Often, however, in dialects consonants are deleted altogether or added arbitrarily. Little becomes li'l, Africa becomes Africor.

3. Dialects and Phonetic Differences.
   1. British
   2. German
   3. French
   4. Southern
   5. Irish
   6. Spanish

Goal: I. The student will understand the general principles of dialects.

Objective: 1. Given five dialect distortions, the student will match four of five with their phonetic cause. (Example: tink for think--consonant substitution.)

2. Given five phonetic readings the student will match each with its dialect. (Example: Θink --Spanish.)

Goal: II. The student will be able to communicate one dialect effectively.

Objective: 1. The student will choose a dialect selection from the suggested list (1-2 minutes) and triple space the dialogue. He will write out above the lines the phonetic differences. Minimum level of acceptance will be the correct completion of the assignment.

2. In class the student will present his monologue with dialect. He will be evaluated on his ability to communicate the dialect effectively with emphasis on accuracy, clarity, and projection.

Unit VIII: Media

I. Text
Speech for the Stage, Chapter 11, "Dialects for the Stage," pp. 186-199.

II. Taped Lecture
Tape--"British Dialects."
Tape--"Irish Dialects."

Recommended Reading

Herman, Manual of Foreign Dialects.

Unit IX

Evaluating Progress

At the conclusion of the course the student will be asked to show what he has learned in a practical acting assignment.

Goal: I. The student will demonstrate his ability to project and use rhythm.

Objective: 1. The student with another will select a two person scene (5-7 minutes). He will prepare a scene analysis containing these features.
a) interaction, character, emotion.
b) notations as to volume, pitch, rate, and emotion and their changes.
c) if verse, notations of imagery and accent of meter.
The student must complete this satisfactorily and will be judged on clarity of presentation and thoroughness of effort. At a minimum he must show effective understanding of at least six of the areas noted above.

2. The student with another perform the scene for the class. He will be evaluated on his abilities in the following areas.
a) adequate projection in voice, resonance, articulation, interaction, character, and emotion.
b) use of rhythm variety, pleasantness, selectivity, verse, and deliberateness.
For acceptance the student will complete seven of ten objectives on the critique form.

Unit IX: Media

I. Text
Speech for the Stage, Chapter 12, "Reading Aloud," pp. 200-215.

Recommended Reading

Speech for the Stage, "The Actor's Basic Library, Appendix A, p. 216.

Speech for the Stage, "The Actor's Practice Routine," Appendix B, p. 229.

# THEATRE ARTS 27

## Introduction to Stagecraft

Charles Mitchell

Golden West College

November 11, 1969

I. Theatre Arts 27, Introduction to Stagecraft

Transfer to: California State Colleges, Long Beach, Fullerton, San Diego, Los Angeles, U.C.L.A.

II. Two hours lecture per week.

III. Student population--25 students.

Ability level--average college student.

Drop out rate--30%.

90% of all students remaining in class will receive a "C" grade or better.

## NOTES ON THE COURSE

The goal of the course is to introduce the student to the study of stagecraft so that he may:

a. achieve a greater understanding of the study.

b. function successfully in stagecraft duties.

c. have enough knowledge to pursue stagecraft successfully in either the community college or the four year school.

This course differs from its companion course Theatre Arts 28AB, Stagecraft Lab, in that while the lab concentrates on practical knowledge in building and executin duties, Introduction to Stagecraft looks at the study from the theoretical point of view. The course urges the student to assume the role of critic and designer so that he may have an overview of the area and hence a greater appreciation of its problems and functions.

At the conclusion of the course the student will have a basic knowledge of stagecraft that will make him able to function effectively in a shop and to appreciate the art as a theatre spectator. A long range goal would be achieved if the student participated successfully in a stagecraft situation in the future. A transfer of knowledge learned in stagecraft would be possible in many areas:

a. act[illegible]

b. directing

c. playwriting

d. a spectator of plays and movies seeking greater appreciation of the forms

e. general art courses and studies

f. carpentry

g. home decorating

h. greater understanding of theatre literature

i. stage management for public events

Major Assignments:

Two tests (worth two assignments), one covering scene design, the other covering miscellaneous stagecraft studies and scenery design.

Two oral reports (two assignments) on stagecraft history and costumes.

One lighting design.

One stage scenery design (worth two assignments).

Miscellaneous assignments (worth one assignment). This includes attendance, participation, and small assigned requirements.

There are eight assignments in all for grading.

Specific Grades:

These are the specific grades and the minimum requirements necessary to receive them.

A Grade--the completion of eight assignments.

B Grade--the completion of seven assignments.

C.Grade--the completion of five assignments.

Units of Study:

The course has six units covering 18 weeks of class. They are as follows with the weeks assigned to each.

Background for Scenery Design.....4

Preparation for Scene Design.....4

Scene Design.....2

Miscellaneous Stagecraft Studies.....2

Preparation for Lighting Design.....3

Lighting Design.....1

Final examinations occupy the last weeks of the semester.

## MEDIA

Required Reading

1. Parker, Owen and Harvey Smith. Scene Design and Stage Lighting. New York: Holt, Rinehart, Winston, 1968.

Supplementary Reading

1. Burris-Meyer, Harold and Edward C. Cole. Scenery for the Theatre. Boston: Little, Brown, Inc., 1931.

2. Burris-Meyer, Harold and Edward C. Cole. Theatres and Auditoriums. New York: Reinhold, 1949.

3. Cheney, Sheldon. The Theatre--Three Thousand Years of Drama, Acting and Stagecraft. London: Longmen's, Green, 1930.

4. Cornberg, Sol and Emanuel Gebauer. A Stage Crew Handbook, rev. ed. New York: Harper, 1957.

5. Corson, Richard. Stage Make-up. New York: Appleton, Century, Crofts, 1942.

6. Davis, Fremont and Marjorie Van De Water. Use of Tools Phototold in 420 Pictures. Washington: Washington Infantry Journal Press, 1946.

7. Friedrich, Willard C. and John H. Fraser. Scenery Design for the Amateur Stage. New York: Macmillan, 1959.

8. Gillette, A.S. Stage Scenery. New York: Harper and Row, 1968.

9. Hewett, Bernard, Foster, J.F., and Muriel Sibbell Wolle. Play Production. Philadelphia: J.B. Lippincott, 1952.

10. Laver, James. Costume for the Theatre. New York: Hill and Wang, 1963.

11. Lounsbury, Warren C. Theatre Backstage from A to Z. Seattle: University of Washington Press, 1967.

12. Mills, Winifred H. Marionettes, Masks, and Shadows. Garden City, New York: Doubleday, Page & Co., 1927.

13. Motley. Designing and Making Stage Costumes. New York: Hill and Wang, 1965.

14. Philippi, Herbert. Stagecraft and Scene Design. Boston: Houghton, Mifflin, 1953.

15. Plummer, Gail. The Business of Show Business. New York: Harper and Brothers, 1957.

16. Selden, Samuel, and Hunton Sellman. Stage Lighting and Scenery. Second Part. New York: Appleton, Century, Crofts.

17. Simonson, Lee. The Stage is Set. New York: Theatre Arts Books, 1963.

18. Southern, Richard. Changeable Scenery, Its Origin and Development in the British Theatre. London: Faber and Faber, 1952.

## GLOSSARY

### Stages

Proscenium Stage:- A stage that separates audience and actors on two sides of a line.

Apron Stage: A stage that the audience on three sides of the actors; however, most of the audience is in front.

Thrust Stage (Horseshoe): A stage that has the audience equally divided on three sides.

Arena Stage: The audience sits on all sides of this kind of stage.

### Scenery Styles

Naturalism: The scenery is built to appear exactly as in real life, and real materials are used in the building. For example, windows are made of glass, walls of wood or plaster.

Realism: The scenery appears to be as in real life, but it is altered by the scene designer for desired effects. Also, illusionary materials are substituted for real materials, muslin for walls, cellophane for windows.

Selective Realism: The use of parts of a set that appear real. For example, there may be no walls, but windows and doors hanging in place.

Theatricalism: A set that obviously appears to be scenery, for example, a set containing fake trees and cartoon drawn walls. This style is used mainly in fantasy or musical comedy.

Formalism: A permanent stage that uses the same scene from play to play. (Greek Theatre, Globe)

Expressionism: The scene designer's interpretation of the play is demonstrated in the scenery. There is much use of scenery as symbols of ideas. For example, a chair that is too large to suggest insignificant people.

Constructivism: The basic building materials are used as scenery. For example, steel girders are used to suggest an office building.

Space Staging: This consists of platforms and light against a dark background.

Spontaneous Staging: More than one locale is shown on the stage at one time. For example, there may be a living room stage left, a store stage right.

Unit Set: A set with interchangeable parts that appear to be different scenes.

Design Terms

Floor plan: This is the stage as seen from the top. It is used primarily for length measurement of walls and size of stage.

Elevation: The scenery from the rear or front, used to show the height and detail of scenery.

Practical Drawing: Three dimensional scenery measured with instructions for construction.

Color Rendering: The stage as it should appear after construction showing color and lighting.

## Unit I

### Background of Scene Design

Before designing or making scenery it is helpful for the student to have a general background in stagecraft. This background would include:

1. Theatre organization, both amateur and professional.
2. An introduction to types and styles of plays.
3. An introduction to types of stages and styles of scenery design.
4. A summary of the history of stagecraft from the Greek era to the present day.

The unit will be approached with the aid of lecture, film strips, and student presentations.

Goal: I. The student will understand theatre organization.

Objective: 1. In class, without notes, the student will fill in an outline of theatre organization. For minimum credit 80% of the fill-ins will be correct.

2. In class, without notes, the student will list and briefly explain three of four areas of theatre. (production, creative, interpretative, technical).

Goal: II. The student will be able to show a knowledge of types of plays and styles of playwriting.

Objective: 1. Given five types of plays, the student, in class without notes, will match four with their definitions.
Example: Situation Comedy--real people in unusual situations.

2. The student will recreate the style circle to show the relationships of styles of theatre. He will do this in class without notes and will be judged on the completeness of his effort. He must locate at least five of the styles for minimum credit. Included should be a) naturalism b) realism c) expressionism d) romanticism e) fantasy e) impressionism

Goal: III. The student will show an introductory knowledge of types of stages and styles of scene design.

Objective: 1. Shown eight illustrations of types of stages, the student in class without notes will be able to identify six of eight correctly.

2. Given five styles of scene design, the student in class without notes will match four of five with their definitions.
Example: formalism--permanent, flexible stage.

3. Given five illustrations of scenery styles the student in class without notes will identify four of them correctly.

Goal: IV. The student will show an introductory knowledge of the history of scenery building and design.

Objective: 1. Given a topic from the history of scene design (example: an individual of an era), the student will prepare, outside of class, a five minute oral report to be presented to the class on his topic. The student will summarize the significant aspects of his subject and relate its importance for our study. The use of visual aids is encouraged. The student will be judged on clarity of expression and completeness of effort.

2.. Given twenty multiple choice questions covering all aspects of scenery history, the student, in class without notes, will answer sixteen of twenty correctly.
Example: The wagon stage was utilized most effectively in a) the Roman stage b) Shakespeare's stage c) the medieval theatre d) Greek theatre.

Unit I: Media

Filmstrip (given in class): "The Development of the Theatre."

Supplementary Reading

1. Allardyce, Nivoo. The Development of the Theatre.
2. Burris-Meyer, Harold and Edward C. Cole. Theatres and Auditoriums.
3. Cheney, Sheldon. The Theatre--Three Thousand Years of Drama, Acting, and Stagecraft.
4. Hewett, Bernard, Foster, J.F., and Muriel Sibbell Wolle. Play Production.
5. Simonson, Lee. The Stage is Set.
6. Whiting, Frank. An Introduction to the Theatre. Chapter IX.

## Unit II

### Preparation for Scene Design

Before the student can effectively begin to design a stage set he must have a working knowledge of the technical requirements of stagecraft. These would include a knowledge of the tools used, how to make and assemble scenery, and a knowledge of the proper techniques used in scenery painting. The unit will be approached with the aid of lecture, readings from the textbook, and practical demonstration.

Goal: I. The student will be able to identify theatre tools used in scenery construction and painting.

Objective: 1. Given five tools, the student in class without notes will match four with their functions.
Example: Saber saw--cutting thin wood in a straight line.

Goal: II. The student will have an introductory knowledge of constructing two and three dimensional scenery.

Objective: 1. Given a diagram of a flat, the student in class without notes will name six of eight parts.

2. Given five multiple choice questions relating to scenery building, the student in class without notes will answer at least four correctly.
Example: A picture on the wall is almost always a a)furniture prop b) hand prop cc) set prop d) scenery prop.

Goal: III. The student will understand the use of color in stage scenery.

Objective: 1. Given a color wheel, the student in class without notes will fill in all parts correctly.

2. Given five fill-in questions relating to color, the student in class without notes will answer at least four correctly.
Example: The color tra d of yellow is _____.

3. Given five colors, the student in class without notes will match at least four with the mood that it brings out.
   Example: Green--Coolness.

Unit II: Media

Filmstrip (shown in class): "Construction of Stage Scenery."

Required Reading

1. Parker, Owen and Harvey Smith. Scene Design and Stage Lighting. Chapters 1-9.

Supplementary Reading

1. Cornberg, Sol and Emanuel Gebauer. A Stage Crew Handbook.
2. Davis, Fremont and Marjorie Van De Water. Use of Tools Phototold in 420 Pictures.
3. Gillette, A.S. Stage Scenery. Chapters 3,4,5.6,8.9.
4. Lounsbury, Warren C. Theatre Backstage from A to Z.
5. Southern, Richard. Changeable Scenery, Its Origin and Development in the British Theatre.

## Unit III

## The Scene Design

Understanding stagecraft is best achieved by a student assuming the role of scene designer, just as an understanding of acting is best achieved by the student assuming the role of actor. Therefore, the student in this unit will attempt a scene design from the designer point of view. It is hoped that then he will have a greater appreciation of the problems involved and will understand the process more fully.

Goal: I. The student will know how to prepare a functional scene design.

Objective: 1. Given the requirements for a stage set, the student in class without notes will make a top view design. He will be judged on the completeness of his effort.

2. Given a play, the student will read it, choose a scene, and prepare a scene design. The design will have three parts.

   a. A top view of walls, backing, furniture, stairs, and other parts.

   b. A front construction view with measured parts clearly shown. The backing of the scenery wall should be shown through the set.

   c. A color rendering of the set as it should appear after completion.

   The student will be judged on appropriateness of design to the play and to the scene, originality of effort, ability to follow directions, ability to apply what he has learned in the course, and completeness of effort.

Unit III: Media

Supplementary Reading

1. Burris-Meyer, Harold and Edward C. Cole. Scenery for the Theatre.
2. Friederich, Willard J. and John H. Fraser. Scenery Design for the Amateur Stage.
3. Gillette, A.S. Stage Scenery. Chapter 2.
4. Philippi, Herbert. Stagecraft and Scene Design.

## Unit IV

### Miscellaneous Stagecraft Studies

There are many important areas in technical theatre that are not directly related to stagecraft. Areas such as theatre management, costuming, make-up, puppetry, and sound will be more thoroughly covered in other college courses or in advanced stagecraft work. However, I feel that it is important for the student who wishes a general background in the subject to have at least an acquaintance with these areas, so that a thorough understanding of all the stagecraft areas in possible. The unit, then, is very introductory, and an in-depth understanding of these areas will have to come later.

Goal: I. The student will show an introductory knowledge of theatre management, make-up and costumes, puppetry, and theatre sound.

Objective: 1. Given ten multiple choice questions relating to the above mentioned areas of stagecraft, the student in class without notes will answer at least seven correctly.
Example: The straight make-up for men is a) 7A b) 3A c) 4n d) 2A.

2. The student, outside of class, will research an era of costumes and summarize it for the class in a three to five minute talk. He will need visual aids and also should be able to show in what ways this era differed from others. Factors shuch as style, climate, and the morality of the society will have to be taken into consideration. The student will be judged on completeness of effort and clarity of expression.

Unit IV: Media

Filmstrip

Student presentations

Supplementary Reading

1. Corson, Richard. Stage Make-up.
2. Laver, James. Costume for the Theatre.
3. Mills, Winifred H. Marionettes, Masks, and Shadows.
4. Motley. Designing and Making Stage Costumes.
5. Plummer, Gail. The Business of Show Business.

## Unit V

### Preparation for Lighting Design

While lighting design is not as complex as scenery design, bascially because there is no construction involved, it is still important to have a background and understanding of the principles involved and the instruments used in stage lighting. This unit will introduce the student to lighting theory, the use of color in lighting, and the instruments involved.

Goal: I. The student will know and understand the use of all lighting instruments.

Objective: 1. Given five multiple choice questions concerning lighting instruments, the student in class without notes will anser four of five correctly. Example: The percentage of light from the ellipsoidal instrument reaching its target is a) 25% b) 50% c) 75% d) 100%.

Goal: II. The student will understand lighting theory and and history.

Objective: 1. In class without notes the student will write a paragraph listing and explaining the five reasons for lighting. He must name and accurately define four of five. These reasons are visibility, plasticity, mood, environment, and special effects.

2. Given ten varied lighting instruments, the student will, in class with notes, locate their positions and directions on a set floor plan. Since there is no right or wrong answer, the student will be judged on his ability to show knowledge of instruments and positioning, and completeness of his effort.

3. Given five lighting areas, the student in class with notes will match them with the type of lighting instrument most suitable for that area.
Example: Front acting area--ellipsoidal.

Goal: III. The student will understand the use of stage color in lighting.

Objective: 1. Given five gel colors, the student will in class without notes match four with the type of play for which they are most suitably used.
Example: Amber--Comedy.

2. Given five multiple choice questions relating to lighting color and style of play, the student will anser four of five correctly.
Example: The use of three primary light colors would best be used in a) naturalism b) realism c) expressionism c) impressionism.

3. Given five questions on combining light color with pigment color the student will show the resulting color effect in four cases.
Example: Green light on a red pigment will produce--Black.

Unit V: Media

Filmstrip (shown in class)--"Stage Lighting."

Required Reading

1. Parker, Owen and Harvey Smith. Stage Scenery and Lighting. Chapters XI, XII, XIII.

## Unit VI

## Lighting Design

The stage set is never complete until the lighting is adjusted and turned on. The effect of lighting on scenery is great, and many problems in design can be corrected by proper lighting. The theatrical expression, "We'll fix it with lights," is an exaggeration, but often this is truly the case. Also, lights have the effect of heightening color and achieving effects in color that could not be achieved with pigment. The term "painting with lights" relates to this phenomenon. Lights can also be used to change pigments. Certain light colors on various pigments will have the effect of changing the color of the paint. For example, red paint will turn an orange wall into a red wall. Light is also used to create mood and for special effects. An understanding of stagecraft could not be complete without an understanding of the effects of stage lighting and the knowing how to design proper lighting for the theatre.

Goal: I. The student will be able to design the lighting for a play credibly.

Objective: 1. Given:
- a. the student's scene design
- b. the exact number of instruments to be used
- c. important facts relating to the design (time of day, mood)

The student will:
- a. arrange the lighting instruments in a ground plan.
- b. direct the lights so that all needs will be met (visibility, etc.).
- c. place a gel on each light.
- d. connect all circuits to available dimmers.
- e. show the intensity of dimmers for a specific scene.

The student will be judged on:
a. his knowledge of lighting design and play.
b. originality of effort.
c. completeness of work.

Unit VI: Media

Supplementary Reading

1. Selden, Samuel and Hunton D. Sellman. Stage Scenery and Lighting.

Place an "X" in one of the squares under each of the eleven categories:

1. ORGANIZATION OF SUBJECT MATTER
Systematic and thoroughly organized - / /
Adequate, could be better - - - - - - / /
Inadequate, detracts from course - / /
Confused and unsystematic - - - - - - / /

2. TEACHING METHODS
Methods well planned and adapted to Subject and students - - - - - - / /
Some variety of method - - - - - - / /
Same techniques used continuously - / /
No evidence of planned methods - - / /

3. CONCERN FOR STUDENT PROGRESS
Always eager to help - - - - - - - - / /
Moderately helpful - - - - - - - - / /
Avoids individual conference - - - / /
Cold, unconcerned with students - - / /

4. KNOWLEDGE OF SUBJECT
Exceptionally well informed in field of subject - - - - - - - - - - - - / /
Adequately helpful - - - - - - - - / /
not well informed - - - - - - - - / /
very inadequately informed - - - - / /

5. ADAPTS INSTRUCTION TO MEET THE NEEDS OF HIS STUDENTS
Excellent - - - - - - - - - - - - / /
Good - - - - - - - - - - - - - - / /
Fair - - - - - - - - - - - - - - / /
Poor - - - - - - - - - - - - - - / /

6. ABILITY TO EXPLAIN
Explanations clear and to the point - / /
Explanations usually adequate - - - - / /
Explanations often inadequate - - - - / /
Explanations seldom given or usually inadequate - - - - - - - - - - - / /

General Comment

7. ENCOURAGEMENT TO THINKING
Continually makes you think for yourself - - - - - - - - - - - - - - / /
Considerable stimulation to thinking - - - - - - - - - - - - - - / /
Not much thinking required - - - - / /
Discourages original thinking - - / /

8. SPEAKING ABILITY
Voice and diction excellent - - - / /
Adequate, does not detract from course - - - - - - - - - - - - - - / /
Poor delivery detracts from course - - - - - - - - - - - - - - / /
Poor speaking techniques, serious handicap in course - - - - - - - - / /

9. ATTITUDE TOWARD SUBJECT
Enthusiastic, enjoys teaching - - / /
Sometimes interested - - - - - - - / /
Bored - routine interest - - - - / /
Not interested; tired of subject - / /

10. MAINTAINS A HIGH LEVEL OF INTEREST IN HIS CLASS.
Excellent - - - - - - - - - - - - - - / /
Good - - - - - - - - - - - - - - - - / /
Fair - - - - - - - - - - - - - - - - / /
Poor - - - - - - - - - - - - - - - - / /

11. GENERAL RATING
Compared to all instructors you have had, how do you rate this instructor?
Excellent - - - - - - - - - - - - - - / /
Good - - - - - - - - - - - - - - - - / /
Fair - - - - - - - - - - - - - - - - / /
Poor - - - - - - - - - - - - - - - - / /